

**The Rhythmic Nature Of
Jazz
Part II
The Fundamentals**

By Michael Longo

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The Rhythmic Nature of Jazz-Part II

The Fundamentals

The course you are about to study is the followup to the first DVD we released in this series which provided an orientation for the student of the concepts we are attempting to communicate about Dizzy's rhythmic conception.

In this second program we will be dealing with the fundamentals of the concept about the drum technique. We will also provide exercises that transfer the behavior produced by this technique to the particular instrument you play. The melodies of the exercises are loaded with catalytic behavior that unlocks natural accentuation that is part of the jazz concept we are learning. This behavior is something that students will feel in their hands and will translate into a unique touch on their instruments that produce the music.

Throughout this course, in the volumes yet to come, each new exercise will unlock different behaviors into your playing. For this reason it is imperative that you do them in the sequence and order that they are presented.

With this particular segment you should watch Mr. Longo teach the drum technique to the students and copy the process at home to teach it to yourself. It is advised that you acquire a small drum for yourself, even though it is possible to play the rhythms on a tabletop. This approach, however, will not produce the pitches that a real drum will, and that drives home the fact that timbre is an integral part of rhythm. The exercises are included with this booklet for the various instruments. When you do them in the sequence suggested on the DVD, you will begin to experience an energy present on your instrument through your touch. After you practice them you should then play through tunes from your repertoire. You will notice that they feel different under your hands and that you are playing differently. Like most students, who report getting comments from their fellow musicians that

they sound better than they used to, you will begin to elicit comments from your peers as well.

It is highly recommended that you acquire the practice drum CD being offered with this course that contains a drum track with different tempos provided for you to practice with. This will produce quicker results in your ability to develop the concept this course has to offer.

It is also recommended that you obtain the first DVD about the orientation of this concept if you do not already have it. Keep in mind that these concepts need to be learned in stages.

There will be two more DVDs following these two. Part III will present advanced concepts which will unlock magical behavior in your playing, while part IV, called ultra advanced, will culminate in a truly satisfying musical experience not only for yourself but for your listeners as well.

In closing, let us point out a reminder about the difference between experiential knowledge as opposed to intellectual knowledge. You will learn these new concepts through an experience the course will provide, and it is important that you keep this in mind as you do the work.

Thank you and good luck with all of your musical endeavors, which should grow significantly as a result of the course on which you are about to embark.

Consolidated Artists Productions*

*It is suggested that you follow along with this booklet as you watch the DVD beginning with Fig 1. The figures you see in the film correspond to the figures in this booklet. At the end of the booklet you will find the exercises for your particular instrument.

Basic Hemiola Pattern

RL

6/8 $\left| \left| \begin{array}{c} \cdot \\ \cdot \end{array} \right. \text{RL RL} \left| \text{RLRLRL} \right. \begin{array}{c} \cdot \\ \cdot \end{array} \right| \right|$

$\begin{array}{cccc} & 1-2 & 3-4 & 5-6 \\ \text{—} & > & > & > & > \end{array}$

RL

3/4 $\left| \left| \begin{array}{c} \cdot \\ \cdot \end{array} \right. \text{RL RL} \left| \text{RLRLRL} \right. \begin{array}{c} \cdot \\ \cdot \end{array} \right| \right|$

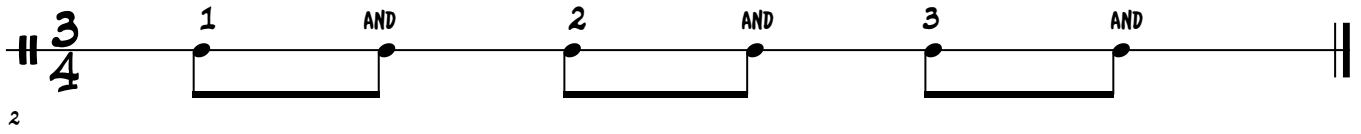
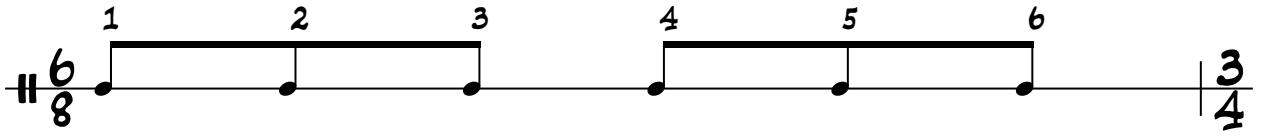
$\begin{array}{cccc} & 1+2 & + & 3 & + & & 1+2 & + & 3 & + \end{array}$

(4/4(12/8) RL

12/8 $\left| \left| \begin{array}{c} \cdot \\ \cdot \end{array} \right. \text{RL RL RLRLRL} \right. \begin{array}{c} \cdot \\ \cdot \end{array} \right| \right|$

$\begin{array}{cccc} & 1 & & 2 & & & 3 & & 4 \end{array}$

FIG. 1



2

FIG. 2

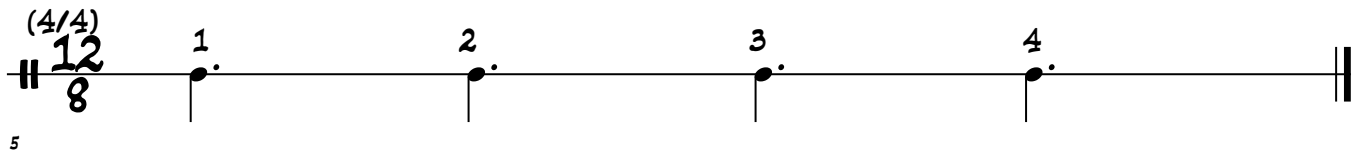
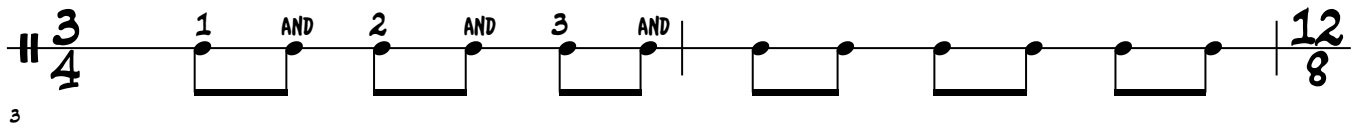
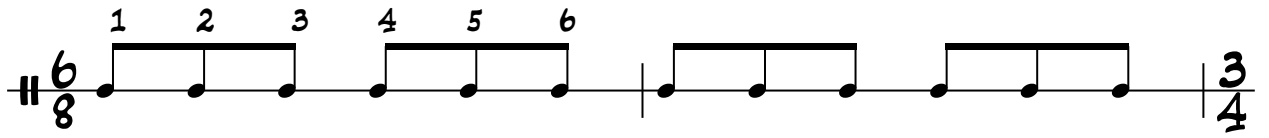


FIG. 3

The musical score for FIG. 3 is presented in two staves. The top staff is a treble clef in 4/4 time, featuring a melody with various rhythmic values and accents. A box labeled 'A' is positioned above the melody, indicating a specific section. The bottom staff is a treble clef in 4/4 time, featuring a guitar solo with slanted lines representing bends or vibrato. The solo is divided into two sections, with the first section labeled 'Solo' and 'Gm7', and the second section labeled 'C7'. A small number '4' is located below the first staff.

Solo

G_{m7} C₇

4

FIG. 4

B

ALTO SAX.

Solo

G-7

C7

Fig. 5

Piano

A

Solo

4

B \flat m7

E \flat 7

FIG 6

LEFT HAND VOICINGS

PIANO

B^b-7

E^b7

3

LYDIAN MODE

3

FIG 7

B

PIANO

B^b_{m7} E^b_7

Solo

B^b_{m7} E^b_7

FIG. 8

TENOR SAX.

A

SOLO

C_{m7} F₇

4

FIG. 9

BASS

A

A B^bm₇ E^b₇

FIG. 10

BASS

4/4

Solo

B B^b-7 E^b₇

FIG. 11

TRUMPET IN B \flat

A musical staff for Trumpet in B \flat in 4/4 time. The staff begins with a whole rest. The melody starts with a quarter note G \flat (4th line), followed by a quarter note F \flat (3rd space), and a quarter note E \flat (3rd space). A double bar line with repeat dots follows. The second measure has a box labeled 'A' above it. The melody continues with a quarter note D \flat (2nd space), a quarter note C \flat (2nd space), a quarter note B \flat (1st space), a quarter note A \flat (1st space), a quarter note G \flat (4th line), a quarter note F \flat (3rd space), a quarter note E \flat (3rd space), and a quarter note D \flat (2nd space). The staff ends with a double bar line and repeat dots.

SOLO

A musical staff for a solo section in 4/4 time. The staff begins with a double bar line and repeat dots. The first measure contains a slash (/) and is labeled with the chord symbol C $m7$. The second measure contains a slash (/). The third measure contains a slash (/) and is labeled with the chord symbol F 7 . The fourth measure contains a slash (/). The staff ends with a double bar line and repeat dots.

4

FIG. 12

TRUMPET IN B \flat

B

4/4

Solo

C $m7$

F 7

3

FIG. 13

TENOR SAX.

Musical notation for Tenor Saxophone in 4/4 time. The key signature has two flats (Bb and Eb). The melody starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A box labeled 'A' is positioned above the staff. The melody continues with a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note Bb3. The piece ends with a double bar line.

Musical notation for accompaniment in 4/4 time. The key signature has two flats (Bb and Eb). The first measure is marked with the chord Cm7 and contains a slash (/). The second measure is marked with the chord F7 and contains a slash (/). The piece ends with a double bar line.

4

FIG 14

TENOR SAX. B

Musical notation for Tenor Saxophone. The staff is in 4/4 time with a key signature of two flats (Bb, Eb). The melody starts with a quarter rest, followed by quarter notes G4, Ab4, Bb4, and C5. The next measure has a quarter note C5 with a fermata, followed by a quarter note Bb4 with an accent (>). The final measure has a quarter note Ab4 with an accent (>), followed by a quarter note G4 with an accent (^). The piece ends with a double bar line.

Solo C-7 F7

Musical notation for Solo. The staff is in 4/4 time with a key signature of two flats (Bb, Eb). The notation consists of two measures of whole rests, each with a slash through it. Above the first measure is the chord symbol "C-7" and above the second is "F7". The piece ends with a double bar line.

3

FIG 15

GUITAR

A

Detailed description: This musical staff is in 4/4 time and the key signature has three flats (B-flat, E-flat, A-flat). It begins with a whole rest in the first measure, followed by a quarter note B-flat, a quarter note A-flat, and a quarter note G. A double bar line with repeat dots follows. The second measure contains a quarter note B-flat, a quarter note A-flat, a quarter note G, and a quarter note F. The third measure contains a quarter note E-flat, a quarter note D, a quarter note C, and a quarter note B. The fourth measure contains a quarter note A, a quarter note G, a quarter note F, and a quarter note E. The fifth measure contains a quarter note D, a quarter note C, a quarter note B, and a quarter note A. The sixth measure contains a quarter note G, a quarter note F, a quarter note E, and a quarter note D. The seventh measure contains a quarter note C, a quarter note B, a quarter note A, and a quarter note G. The eighth measure contains a quarter note F, a quarter note E, a quarter note D, and a quarter note C. The piece ends with a double bar line and repeat dots.

SOLO B^b-7 E^b7

4

Detailed description: This musical staff is in 4/4 time and the key signature has three flats (B-flat, E-flat, A-flat). It begins with a double bar line and repeat dots. The first measure contains a slash (/) indicating a solo. The second measure contains a slash (/). The third measure contains a slash (/). The fourth measure contains a slash (/). The fifth measure contains a slash (/). The sixth measure contains a slash (/). The seventh measure contains a slash (/). The eighth measure contains a slash (/). The piece ends with a double bar line and repeat dots.

FIG. 16

B

GUITAR

Musical notation for guitar in 4/4 time, key of Bb. The staff shows a sequence of notes: Bb2, Bb3, Bb4, Bb5, Bb6, Bb7, Bb8, Bb9, Bb10, Bb11, Bb12. There are accents (>) over the 5th, 7th, and 10th notes. A slur covers the 7th and 8th notes. A fermata is over the 10th note. The staff ends with a whole rest.

SOLO B^b-7 E^b7

Musical notation for guitar solo in 4/4 time, key of Bb. The staff shows two measures of slash notation. The first measure is labeled B^b-7 and the second is labeled E^b7. The staff ends with a double bar line.

3

FIG 17

ARRANGER

PIANO

A

Solo

B

Solo

FIG. 18

ARRANGER



FIG 19

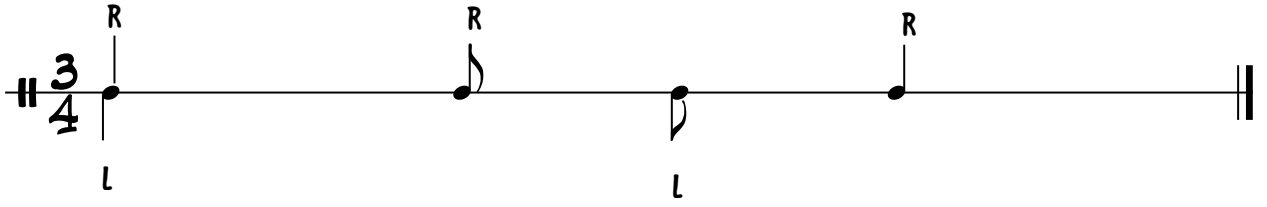


FIG 20

PIANO

The musical score for FIG 20 is written for piano in 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains two groups of three eighth notes, each marked with a '3' and a bracket above it. The bass staff contains three eighth notes. The piece ends with a double bar line.

FIG. 21

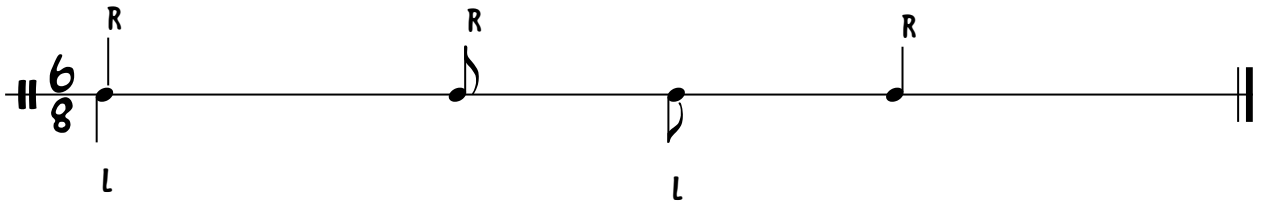


FIG 22

PIANO

The musical score is for a piano piece in 4/4 time. It features two staves. The upper staff, in treble clef, contains three diamond-shaped notes (likely chords) with a slur and a '3' above it, indicating a triplet. The lower staff, in bass clef, contains four quarter notes, each with a diagonal slash above it, indicating a fermata or a specific articulation.

FIG 23

C.D.

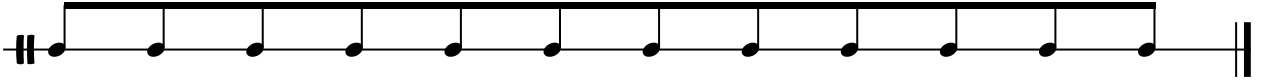


FIG. 24

R.R.

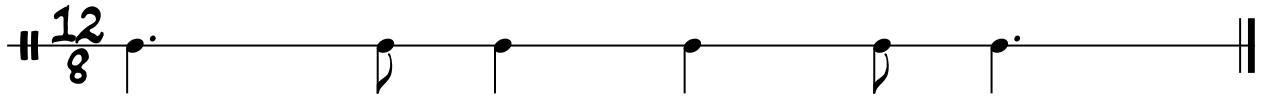


FIG. 25

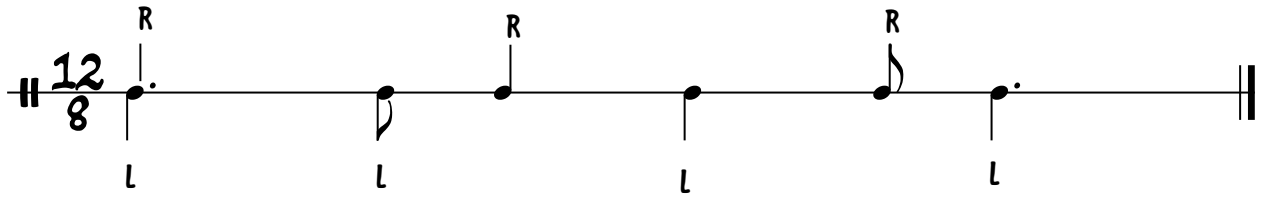


FIG 26

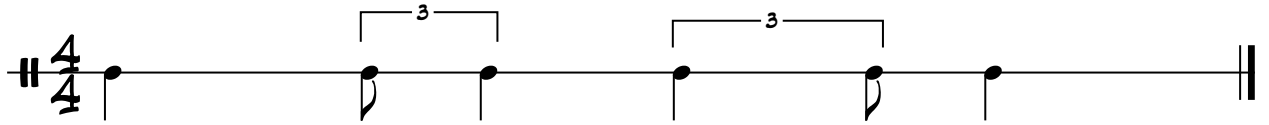


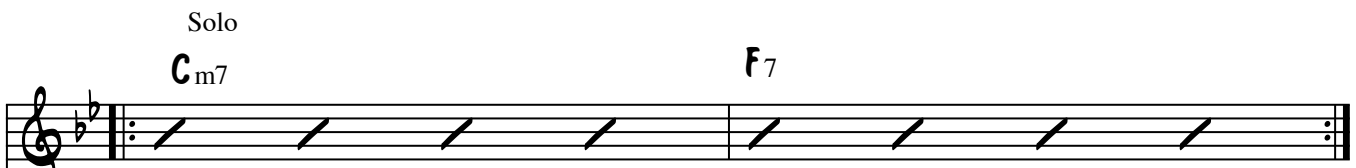

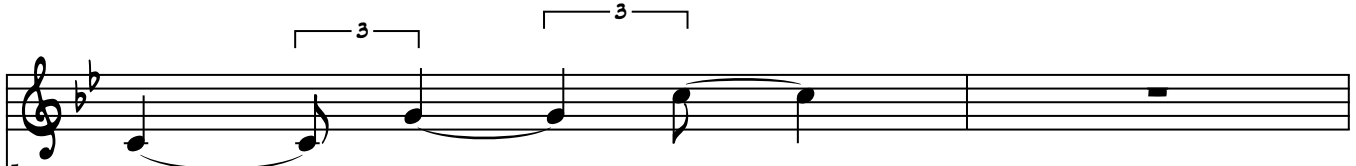
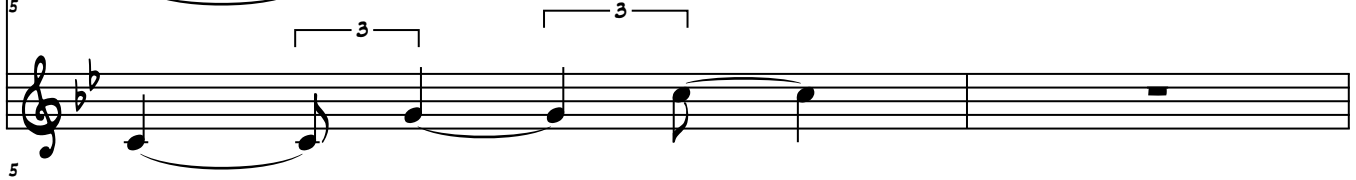


FIG 27 FOR B FLAT INSTRUMENTS

TENOR SAX. 

TRUMPET IN Bb 

Solo
T. SX. 
Solo
Bb TPT. 

T. SX. 
Bb TPT. 

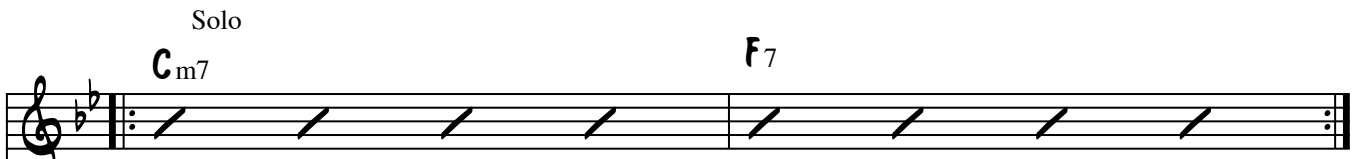
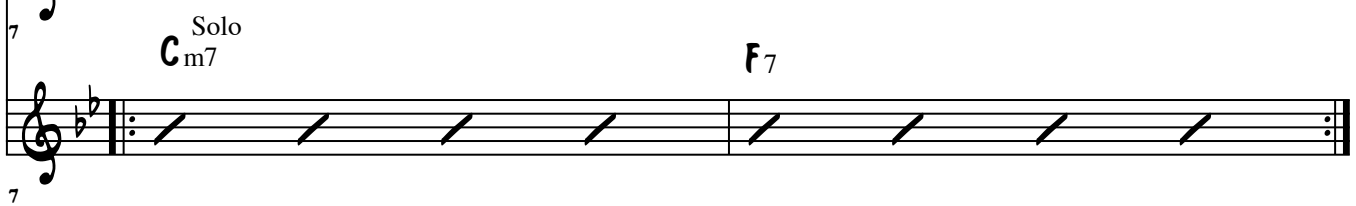
Solo
T. SX. 
Solo
Bb TPT. 

FIG 27 FOR E FLAT INSTRUMENTS

ALTO SAX.

A musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), and a whole rest. Two triplet markings are placed over the notes: the first triplet covers the Bb4, C5, and Bb4 notes, and the second triplet covers the A4, G4, and the whole rest.

Solo

G_{m7} C₇

A harmonic accompaniment staff in treble clef with a key signature of one flat (Bb). It contains two measures of music, each with a double bar line and repeat dots at the end. The first measure is labeled with the chord G_{m7} and the second with C₇. The notes in both measures are represented by diagonal slashes, indicating a solo or improvisation section.

A musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), and a whole rest. Two triplet markings are placed over the notes: the first triplet covers the Bb4, C5, and Bb4 notes, and the second triplet covers the A4, G4, and the whole rest.

Solo

G_{m7} C₇

A harmonic accompaniment staff in treble clef with a key signature of one flat (Bb). It contains two measures of music, each with a double bar line and repeat dots at the end. The first measure is labeled with the chord G_{m7} and the second with C₇. The notes in both measures are represented by diagonal slashes, indicating a solo or improvisation section.

FIG 27 PIANO

PIANO

$B^b m_7$ E^b_7

Solo

$B^b m_7$ E^b_7 $B^b m_7$

$B^b -7$ E^b_7

Solo

$B^b m_7$ E^b_7

Student Fundamentals For Piano

Longo

Moderato ♩ = 108

A

Piano

B Solo

C

D Solo

Student Fundamentals For Bass

Longo

A

Musical staff for section A, starting at measure 1. It features a bass clef, a key signature of three flats (B-flat major/C minor), and a 3/4 time signature. The melody begins with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. A repeat sign follows. The second measure contains a dotted quarter note G2, an eighth note A2, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The piece concludes with a quarter note G2 and a quarter note F2.

A Solo
Bbm7 Eb7

Musical staff for section A Solo, starting at measure 4. It features a bass clef, a key signature of three flats, and a 3/4 time signature. The staff contains two measures of diagonal slashes, indicating a solo section. The first measure is labeled with the chord Bbm7 and the second with Eb7.

6

Musical staff for section A continuation, starting at measure 6. It features a bass clef, a key signature of three flats, and a 3/4 time signature. The melody continues with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. A repeat sign follows. The second measure contains a dotted quarter note G2, an eighth note A2, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The piece concludes with a quarter note G2 and a quarter note F2.

B Solo
Bbm7 Eb7

Musical staff for section B Solo, starting at measure 8. It features a bass clef, a key signature of three flats, and a 3/4 time signature. The staff contains two measures of diagonal slashes, indicating a solo section. The first measure is labeled with the chord Bbm7 and the second with Eb7.

C **D** Solo
Bbm7 Eb7

Musical staff for sections C and D, starting at measure 10. It features a bass clef, a key signature of three flats, and a 3/4 time signature. Section C (measures 10-11) contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note A2. Section D (measures 12-13) contains two measures of diagonal slashes, indicating a solo section. The first measure is labeled with the chord Bbm7 and the second with Eb7.

E Solo
Bbm7 Eb7

Musical staff for section E Solo, starting at measure 14. It features a bass clef, a key signature of three flats, and a 3/4 time signature. Section E (measures 14-15) contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note A2. Section E Solo (measures 16-17) contains two measures of diagonal slashes, indicating a solo section. The first measure is labeled with the chord Bbm7 and the second with Eb7. The piece concludes with a quarter note G2 and a quarter note F2.

Student Fundamentals For Bb Instruments

Longo

A

Musical staff for section A, starting at measure 1. It features a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note F4, and a quarter note E4. A repeat sign follows. The second measure contains a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piece concludes with a quarter note G4, a quarter note F4, and a quarter note E4.

4

A Solo Cm7 F7

Musical staff for section A continuation, starting at measure 4. It features a treble clef, a key signature of two flats, and a common time signature. The staff contains two measures of whole notes, each with a diagonal slash through it, indicating a solo section. The first measure is labeled with a boxed 'A' and 'Cm7', and the second measure is labeled with 'F7'.

6

Musical staff for section A continuation, starting at measure 6. It features a treble clef, a key signature of two flats, and a common time signature. The melody consists of a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. A repeat sign follows. The second measure contains a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The piece concludes with a quarter note G4, a quarter note F4, and a quarter note E4.

8

B Solo Cm7 F7

Musical staff for section B, starting at measure 8. It features a treble clef, a key signature of two flats, and a common time signature. The staff contains two measures of whole notes, each with a diagonal slash through it, indicating a solo section. The first measure is labeled with a boxed 'B' and 'Cm7', and the second measure is labeled with 'F7'.

10

C D Solo Cm7 F7

Musical staff for section C and D, starting at measure 10. It features a treble clef, a key signature of two flats, and a common time signature. Section C (measures 10-11) contains a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4, with a triplet bracket over the last three notes. Section D (measures 12-13) consists of two measures of whole notes with diagonal slashes, labeled with a boxed 'D', 'Cm7', and 'F7'.

14

E Solo Cm7 F7

Musical staff for section E, starting at measure 14. It features a treble clef, a key signature of two flats, and a common time signature. Section E (measures 14-15) contains a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4, with a triplet bracket over the last three notes. Section Solo (measures 16-17) consists of two measures of whole notes with diagonal slashes, labeled with a boxed 'Solo', 'Cm7', and 'F7'. The piece concludes with a quarter note G4, a quarter note F4, and a quarter note E4.

Student Fundamentals For Eb Instruments

Longo

A

4

A Solo

Gm7 C7

6

8

B Solo

Gm7 C7

10

C

3 3

D Solo

Gm7 C7

14

E

3 3

Solo

Gm7 C7



MIKE LONGO BIO

Mike Longo began his professional career at the age of fifteen in South Florida where he began working with his fathers club date band around the Miami/Ft. Lauderdale area. He actually began playing piano at the age of three in Cincinnati, Ohio his birthplace. By the age of four the family took him to the Cincinnati Conservatory where he began formal lessons with a teacher. The family later moved to Ft. Lauderdale when he was at a very early age where he grew up and began playing boogie woogie piano. His professional career took roots after winning a local talent contest at the age of twelve. Longo went to a Jazz at the Philharmonic concert while in the 9th grade and heard Oscar Peterson who immediately became his idol. Cannonball Adderley, who was a band director in a local high school at the time, heard Longo at a

jam session and became interested in the young pianist. The two became friends and the elder Longo hired Cannonball to work some gigs with his club date band. Later, Cannonball got Longo a gig with a R&B band that he was working with and the pianist began playing up and down the east coast of Florida on what was known at the time as "the chittlin circuit". The older Adderley began coaching the younger musician and later hired him to play with his quartet at the famed Porky's that was depicted in the movies of the same name in the 70's.

After graduation from high school, Longo attended college at Western Kentucky State University where he earned a Bachelor of Music degree in classical piano. During his stay there he went on the road with the famed Hal McIntyre orchestra during one summer and played with legendary guitarist Hank Garland in Nashville's famous Printers Alley as well. During his senior year of college, Longo won the Downbeat Magazine Hall of Fame Scholarship to Berklee School of Music when a fellow student submitted a tape recording of his playing to the magazine. Longo declined the scholarship and upon graduation hit the road as a full time professional jazz musician. During his two year stint with a band called the Salt City Six, he was booked into New York's Metropole Cafe. When the band left, Longo stayed at the Metropole as a house pianist. It was there that he worked with such jazz notables as Henry Red Allen, Coleman Hawkins, George Wettling, Gene Krupa and many others.

While at the Metropole, trumpeter Jimmy McPartland of the Austin High Gang fame, hired him to go to Chicago to do a two week stint at a club called Bourbon Street. While there, Longo met his early idol Oscar Peterson who was playing Chicago's London House. Peterson invited Longo to his hotel suite where Longo played for him. As a result, Longo was invited to study with Peterson at the Advanced School of Contemporary Music in Toronto, a school for jazz musicians run by Oscar Peterson and Ray Brown. Longo spent the next six months in what he would later refer to as "the most intense period of study in my life."

Upon completion of his studies with Peterson, Longo returned to New York where he took up residence. He went on the road with Nancy Wilson which began a period of work with many legendary singers such as Gloria Lynn, Jimmy Witherspoon, Joe Williams, Jimmy Rushing and others. This was followed by a period where he worked around the New York area with bassist Sam Jones in many duo settings as well as with his own trio in places like

Basin St. East, The Hickory House, The New York Playboy Club where he stayed for a whole year, and the Embers where he became the house trio for an extended period of time.

It was while playing at the Embers that Dizzy Gillespie first heard him. Dizzy, who was the featured attraction, heard Longo during his breaks and was to remark in later years that he had decided he wanted Mike to be on his group during that engagement. The opportunity didn't arrive until two years later.

It was 1966 and Longo was booked into the Embers West on 49th St. in Manhattan. His trio at the time consisted of Paul Chambers on bass and Chuck Lampkin on drums. The trio became a house rhythm section there and during this period Mike played with such jazz greats as Frank Foster, Frank Wess, Clark Terry, Zoot Simms and the legendary Roy Eldridge. It was Roy who went around the corner to where Dizzy was playing and told Dizzy "you got to come by and hear this piano player who is playing with me." Dizzy came by and heard Mike play a set with his trio and the next day hired him to be the new pianist with the Dizzy Gillespie Quintet, a post Mike would remain in for the next nine years. During his first year with Dizzy, Mike began writing material for the group and Dizzy eventually appointed him as his musical director. A close bond of friendship as well as musical collaborator developed between the two which lasted until Gillespie's death in 1993.

Mike left the Gillespie group officially in 1975 to venture out on his own but still worked with Dizzy on a part time basis for the next sixteen years often writing for him as well as playing with him on several occasions. In 1986, Longo was commissioned by Gillespie to compose a piece for full symphony orchestra which was performed by Gillespie in 1993 with the Detroit Symphony Orchestra.

Since that time Mike has recorded several albums and CD's on various labels with some 45 recordings with various artists like Gillespie, James Moody and many others. He, at present, has 19 solo albums to his credit.

For many years, Longo hosted a local cable show in Manhattan called Jazz Perspectives. He also appears with his own trio at festival and club venues world wide which are documented in his extensive resume. In 1998, he formed the New York State of the Art Jazz Ensemble, an 18 piece big band, made up of the top musicians in New York. They have been featured in both 1998 and 1999 at the Jersey Jazz Festival and on June 23, 1999, made their New York debut to a packed house at Birdland. Their first CD, "Explosion" was released in the fall of 1999. It made the Gavin air play charts and remained there for 18 weeks. Longo recorded the band again in 2001 on a CD called "Aftermath." This, like "Explosion," received wide critical acclaim and again made the Yellow Dog Jazz Charts. It was also voted as one of the top 10 CDs of 2001 in the Brazilian Jazz Poll.

The Mike Longo Trio CD called "Still Swingin" was released in January of 2002 and received wide recognition in the press including a feature in Billboard Magazine. This was followed by a live CD of Mikes performance at the Detroit International Jazz Festival. Once again Mike's work became an airplay hit and remained on the charts for several weeks.

In 2004 another big band CD by the NY State of the Art Jazz Ensemble was released and made quite a buzz throughout the music world rising to the #7 position on the Jazz Week Charts in only a

few weeks. This time the band was voted “band of the year” in the South American Jazz Poll and Mike placed 2nd behind Dave Brubeck for “composer of the year” in the same poll.

“Float Like a Butterfly”, was released in 2007 as a piano trio venture and remained on the charts for an unprecedented number of weeks garnering some 7000 + spins to date. It was featured in the April 2008 issue of Hot House Magazine and was reviewed and featured in the July 2008 issue of All About Jazz Magazine. In October of 2009 a sequel to this was released in the form of a CD entitled “Sting Like A Bee.” As of this writing it is presently in the number 10 position of the Jazz it Week Chart and climbing. For the past two weeks it has occupied the number one position on the Music Choice Chart and continues to garner rave reviews in most jazz publications and internet sites.

At the present time, Mike continues to perform with his trio and/or big band at clubs and festivals world wide. He also runs a weekly jazz concert series in New York City at a theatre called “The John Birks Gillespie Auditorium” which was initiated by Mike in 2004 in honor of Dizzy Gillespie. The theater is located in the New York City Baha’i Center and was named after Gillespie, who was a Baha’i. Concerts in his honor are performed there every Tuesday evening.

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